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COMMON FEATURES OF UZBEK AND INDIAN MUSICAL CULTURE ON THE EXAMPLE OF MUSICAL INSTRUMENTS

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Abstract

This article is devoted to the problems and common features of Uzbek and Indian musical instruments. An attempt was made to compare them by terminology, form of structure, modal capabilities of the range, performance tradition and the popularity of one or another instrument among the peoples of Uzbekistan and India was considered.

Keywords: *musical instrument, chang, santur, kanun, swarmandal, surnay, shehnay, nay, bansuri, Afghan rubab, Kashmiri rabab, performance practice*

Cultural relations between the peoples of Central Asia, or more precisely between Uzbekistan and India, have been established since ancient times and have been developing for many centuries. The process of developing cultural relations between the two powers continues to this day, attracting the attention of musicians and researchers. Historical sources also testify to this. Today, it is difficult to achieve any practical results without understanding the criteria for creating and developing musical heritage, where the national values of peoples become popular. At this stage, it is necessary to recognize that musical instruments play a particularly important role in public life and deserve special attention. Interest in the Uzbek-Indian national culture is rapidly growing today. Because musical instruments are formed as national values, are improved over the centuries and serve the meaningful development

of national traditions, while maintaining their dignity.

Thanks to the friendly relations between the Lal Bahadur Shastri Indian Cultural Centre in Tashkent and the State Conservatory of Uzbekistan, several fruitful events have been noted. An example of this is the visit to the conservatory in 2003 by representatives of the Sangeet Natak Akademi Academy of Music and Dance, who presented Indian musical instruments. This resulted in the creation of a corner of Indian musical culture at the Milliy cholg'u research and experimental laboratory. In addition, the conservatory is regularly visited by famous musicians of India. In recent years, the Great Hall of the Conservatory has hosted concerts by Indian masters of the arts, such as classical ghazal singer Satish Babbar and his daughter Vani Babbar, classical sarod instrument performer Gulfam Ahmad and Mukesh Sharma, musicologist

and sitarist Sunira Kasliwal and tablist Ilmas Husain Khan, classical kathak dancers Manglaji, Ranjana Sarkar and others. This shows that we are restoring historical cultural ties between our peoples.

Looking into the world of musical instruments, taking into account their features, you can see that musical instruments are divided into different groups. But in practice, not all musical instruments can achieve perfect development. In the performing practice of some peoples, they are popular, and for others only as an accompanying instrument. Musical instruments have a very ancient history of development. Archaeological excavations, terracotta figurines, wall paintings, pictorial miniatures, historical documents, literary sources indicate that musical instruments existed in the distant past and were a means of communication between different peoples. Musical instruments are the bearers of traditional music of peoples. It is no secret that the Indian people, like other peoples, are rich in national instruments. Each of them has its own history, form, criteria for improvement. It should be noted that the

names and form of the instruments are formed taking into account national factors. The centuries-old historical development of musical instruments has acquired a folk-traditional property, passing from generation to generation, they have acquired perfection and require special scientific study. Such musical instruments as chang and santur, kanun and swarmandal, surnay and shehnay, nay and bansuri, Afghan rubab and kashmiri rabab have not been studied in the musicological science of Uzbekistan to date. The article attempts to compare them by terminology, form of construction, modal capabilities of the range, performance tradition and examines the popularity of one or another instrument among the peoples of Uzbekistan and India.

The musical instrument chang, which is common in Uzbekistan, and santur, which is common in Northern India (in Kashmir), are part of the string-percussion group. They are among the most ancient musical instruments common in Central Asia and India. The instruments have a trapezoid shape, consisting of a flat wooden box.

Figure 1.



Figure 2.



On the deck there are two rows of bridges dividing the strings into a low and high group. Above the deck, metal strings are stretched horizontally: the first of them is single, the rest are triple. They are attached to the left side to metal pegs and are tuned with a special metal key. The sound is produced using spe-

cial bamboo sticks. The kanun and swarmandal are stringed plucked instruments in the form of a trapezoid with one acute angle. The deck consists of two metals: wood (walnut, beech) and leather (bull). On the deck there are three oval-shaped holes with an inserted rosette, decorated with wood carving.

Figure 3.



Figure 4.



The membrane is made of bull parchment, the strings are made of gut, and the pegs are wooden. The string stand is on a leather membrane. The strings are attached to the side walls of the body on the right, and to wooden pegs on the left, which are tuned with a special metal key. The kanun and swarmandal instruments are played with the index fingers of the right and left hands alternately, sometimes together. When playing, special devices in the form of a flat ring are

put on the fingers, where there is a mediator made of ebonite, with the help of which the sound is reproduced by plucking the strings. The sound of the kanun and swarmandal is matte and velvety. Its characteristic feature is gliding. Surnay and shehnay. One of the most complex Uzbek wind instruments in terms of its design is the surnay, and of the Indian ones – the shehnay. In shape and method of sound production, they are close to the oboe.

Figure 5.



Figure 6.



The instruments consist of a conical tube with a wide bell, carved from hard wood. Both instruments are solo instruments. Four fingers of the left hand and three fingers of the right hand are used in the performance.

The Afghan rubab and Kashmir rabab are distinguished among plectrum instruments by their original forms. The instruments consist of a long wooden body, the depth of

which is one and a half times greater than its width and a slightly curved back fingerboard (without frets) with a thick rounded neck. The lower, wider part of the body is rounded and stretched with a leather membrane. The instruments have five main gut strings and eleven metal resonating strings, pegs (wooden) which are inserted along the body.

Figure 7.



Figure 8.



The study of the common musical instruments of the peoples of Uzbekistan and India brings together different musical landscapes,

contributing to the intensification of communication between Uzbekistan and India.

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